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February 8, 1994

Eric P. Newman
6450 Cecil Avenue
St. Louis MO 63105

Dear Eric,

A number of years ago I became intrigued with the Maris Woodburytype plate and thought that today's owners of an original Crosby ought to have the opportunity to tip one in, even if it was almost 120 years after the fact. I went to Al Hoch and asked if he could reproduce the plate and give it the look and feel of the original. As you might suspect, he was reasonably successful.

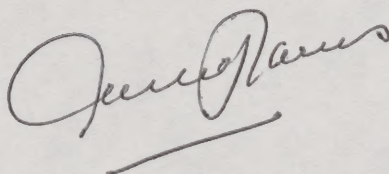
The problem then came as how to distribute the reprint plate - what should accompany it and what sort of binder or holder should contain it all. I could not see spending money on what would be a throw-away binder or folder. The solution was reached when Hoch agreed to sell me copies from his inventory of the 1983 Quarterman edition - in essence the holder for the plate will be a reprint Crosby itself.

With Hoch's permission, I have written an additional six page foreword that speaks to the Maris/Crosby rivalry which led to the plate being produced. These new pages will be inserted into each Crosby at the point following your introductory page xx. The reprint plate will be tipped in at the facing page over the needless half title, which is technically page i of the main work.

As the main reason for this project, to supply Woodburytypes for original Crosbys, is not met by this plan, I may sell a small number of the plates individually as well. They will of course be marked as reprints although I do not think they will be any more dangerous than some of the excellent photographically prepared reprints of Chapman plates.

I have enclosed a copy of the second foreword and a copy of the plate. I would value any thoughts you might have on the text.

With kindest regards,



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Mr. Charles Davis
P.O. Box 547
Wenham, MA 01984

February 16, 1994

Dear Charles:

Your scholarly supplemental material for Quarterman's Crosby is a numismatic dessert after delicious hors d'oeuvres, soup, salad and entree. I hope you sell a bunch of aggrandized Quarterman Crosbys.

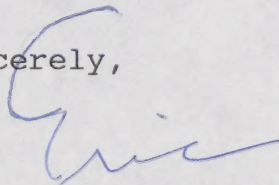
When you write about the loyalty of Philadelphians to the alteration which Maris bought I am reminded of the loyalty of Philadelphians to the 1804 dollar matter and similar loyalties as to other controversial matters today.

When you mention "professional competitiveness" of today it hurts me to think it is rougher now than it was then but often much more subtle. Since we are fortunately non-commercial we only are concerned with the quality of work and the character of the person and try to help both if asked.

You asked my thoughts on your new text after you already had printed it, but I do feel that you should put the plate with your text and not put the plate after the title. Crosby would be insulted to have that plate so featured. It belongs with your text because there are so many references in your text to the plate. Crosby had enough trouble with his friends in the Panic of 1873 and does not deserve to have the Maris plate featured on page 1 of the book. Do you agree ?

Thank you very much for thinking of me and sending us a copy of your mini-opus.

Sincerely,

A handwritten signature in blue ink, appearing to read "Eric", with a stylized flourish above it.

Eric P. Newman

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

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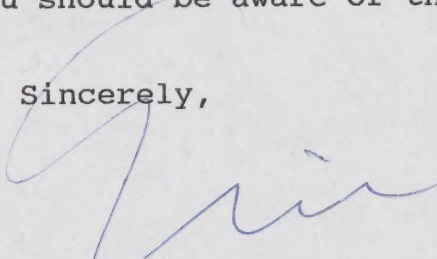
February 17, 1994

Dear Charles:

Further on your February 8, 1994 letter about the Maris plate, I find that the plate is included in the first Quarterman reprint of Crosby. Why it was removed in the 1983 Quarterman edition perhaps Al Hoch can advise you. Maybe I wrote too much extra material.

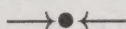
I felt that you should be aware of this.

Sincerely,

A handwritten signature in blue ink, appearing to read "Eric P. Newman", is written over the typed name.

Eric P. Newman

FOREWORD TO THE "WOODBURYTYPE EDITION"



To the circle of mid-nineteenth century numismatists who had long awaited the fruits of the labors of the committee established by the New England Numismatic and Archaeological Society, Sylvester Sage Crosby announced on July 1, 1875 the completion of *The Early Coins of America*. Abandoned by the very committee of six he chaired, shunned even by his sponsoring Society, Crosby noted that he long anticipated the day when this burden should be relieved from his shoulders. And "... while my labors have brought me many pleasant correspondents, acquaintances and friends, ... the absence of expected assistance have rendered them, at times, extremely arduous." To the casual observer, this might seem like a reference to the five committee members who disappeared early in the project. Certainly he could not have been critical of the numismatic community in general, for the list of twenty-six names to whom he expressed an obligation reads like a Who's Who of the day. With assistance from Appleton, Betts, Brevoort, Bushnell, Clay, Cogan, Davis, Colburn, Maris, Parmelee, Seavey, Stickney, Strobridge, Woodward et al, external support must have been encouraging. Or was it?

In the October, 1875 issue of the *American Journal of Numismatics*, one of Crosby's obligees, the Philadelphia physician Edward Maris, submitted a decidedly tepid review of *The Early Coins of America*. In it, the lead paragraph praises the superficial aspects - W. T. R. Marvin's typographical execution, the quality of paper employed, and the accuracy of the heliotype plates. The succeeding paragraphs then light into Crosby citing what Maris believes to be incompleteness and omissions. He suggests that Crosby did not encourage enough subordinate participation and that too much space was given to the issues of the author's home state of Massachusetts. Without being specific, he rambles on that coppers listed as of the highest rarity often turn up in "two penny" collections and that a single coin thought by Crosby to be unique was seen by Maris in three or four examples in a single day. His complaint that the Castorland, Pitt, and Albany Church Penny as well as other tokens were omitted from the scope of the work finally caused the *Journal's* editors to intercede: "Mr Crosby announced a work on the *Coins of America*, and would have made a great mistake in inserting any *Medals* or *Medalets* however interesting." In all, it is a bitter review and one dripping with sour grapes.

Maris' comment on the lack of cooperation developed an ironic ring six months later when in April 1876, he offered for sale a photographic plate¹ of 48 obverse and reverse dies of Connecticut, Vermont, and New Jersey coins described but not illustrated by Crosby. This plate would seem to indicate that the good Doctor may not have been as cooperative as his inclusion in the preface would indicate. Why were these coins or their electrotypes not provided to Crosby for photography before publication? In the area of New Jersey coinage especially, Maris' assistance would have had the greatest impact. In *The Early Coins of America*, Crosby was able to illustrate only eleven pairs of New Jersey dies (Plate VI) while Maris, on his supplemental plate, was able to supply an additional eleven pairs and nine unmatched obverses. Clearly, Maris, who complained of the thin treatment non-Massachusetts states received, did not go out of his way to lend assistance in his area of collecting strength.

We can assume that in the nineteenth century, professional competitiveness existed among numismatists then as it does today. The most bitter of these rivalries pitted W. Elliot Woodward against Edouard Frossard over a matter of proof half cents and a counterfeit ancient gold coin. Frossard saved additional venom for the Chapman Brothers, David Proskey, and J. W. Scott to name just a few of his favorite targets. Edward Cogan and Ebenezer Mason exchanged non-pleasantries over the latter's cataloguing of the J. Colvin Randall collection in 1869. Yet very subtly, on several occasions, the Philadelphian Edward Maris had found himself pitted up against Bostonian Sylvester Crosby, and always, it seemed, Maris was shown up.

Perhaps the first juxtaposition of these two names came in 1869 when Crosby published "The Cents of the Year 1793" in the April 1869 issue of *The American Journal of Numismatics*. If one ignores two early papers on the same subject, the primitive 1859 article in *The Historical Magazine*, probably by Jeremiah Colburn, and the more detailed albeit clumsy effort by Mason in his 1868-1869 *Coin and Stamp Collectors' Magazine*, Crosby's work is considered the first scholarly classification of any date or series of United States, Colonial, or State coinage. A true collaborative effort, much of the groundwork was laid by J. N. T. Levick, who published a table of prices paid for 1793 cents and requested submission of coins for photography. The result was a numismatic classic, the superb "Levick" photographic plate with Crosby's succinct and still accurate text.

¹The ten plates prepared by Crosby utilized the Boston-based Heliotype process. Maris' plate was prepared by the Philadelphia-based Woodbury Company. Each is a gelatin plate transfer method using ordinary printer's ink and is effective for quality reproductions in small print runs.

While the Crosby-Levick effort was prepared in an open forum, another work on Large Cents was being written with no public notice. Within a month of the publication of the classification of 1793 cents, Dr. Maris produced "Varieties of the Copper Issues of the United States Mint in the Year 1794," a 15 page pamphlet issued in an edition of 100 copies. While one may assume that Maris had spent a considerable amount of time arranging and classifying the 39 varieties of Cents and five of Half Cents, one struggles with his descriptions and the colorful names he has assigned to each. Perhaps recognizing that his monograph was no match for the Crosby effort, Maris attempted to increase its credibility by dedicating it to the American Numismatic and Archaeological Society, publisher of *The American Journal of Numismatics*.

The book review of the Maris work, published in the July 1869 *Journal*, is conciliatory to say the least. "Having but nine 1794s at this moment before us, and those not in very satisfactory condition, we find ourselves quite unable to test the accuracy of the Doctor's descriptions, or the nicety of his divisions ... Dr. Maris has our sincere thanks for this effort to enlighten us, and our earnest exhortation to go on by enlarging, improving, correcting, if need be, and illustrating his treatise to make it the unquestioned authority." That Maris hurried his work into print is underscored by the fact that his second edition brought out only eight months later added four more varieties, and by 1879, his unpublished notes indicated he knew of nine more.

With Maris' effort clearly not up to the standard set by Crosby, the second round in this accidental rivalry was initiated with a most significant but certainly innocent announcement in the August 1869 *Journal*. Selected by the New England Numismatic and Archaeological Society to chair their publication committee, Crosby embarked on the task of penning *The Early Coins of America* by asking the numismatic community to forward to him data concerning rare colonials, the coins themselves for his study, or at a minimum, tin foil impressions or rubbings. Only weeks later, on September 6, 1869, Thomas Birch and Company, auctioneers, sold the collection of one Edward Thorn of Plainfield, N. J. with a catalogue issued by Ebenezer Mason, but probably written by John Haseltine. Contained in the cabinet was a New Jersey Cent of the date 1787 with the horse facing left, but the plow facing right. Maris, who was the buyer at the sale with a successful bid of \$25.00, immediately reported his triumph in a letter to Professor Anthon at the A.N.A.S. Published in the September *Journal*, the new owner gloated: "The generous forbearance of my numismatic friends having enabled me to become the possessor of the remarkable New Jersey Cent ... it seems almost a duty to furnish some account of it. As far as my Philadelphia friends are aware, one of this variety has

never before been offered at public auction, nor has an account of it been published in any periodical or scientific work."

Dutifully responding to Crosby's request for rare Colonials, Maris sent the piece to Boston for display before the New England Numismatic and Archaeological Society. What he got back was a lengthy and scholarly lesson in scientific analysis that posed that the coin was a fabrication. Crosby indicated from what variety it was altered (Maris' later 63-q), how it was done (a caved in die gave the horse sufficiently abnormal height to allow tooling away of the metal and the reengraving of the head facing the opposite direction), who the craftsman may have been (Smith), and what other pièces de caprice appear to be similar forgeries (Bar Half Cent, 1650 Pine Tree Shilling).

Maris appeared to have been convinced by the argument as well as sufficiently embarrassed by it that he returned the coin to the cataloguers and made no further public comment although seemingly the entire Philadelphia numismatic community consisting of Mason, Haseltine, R. Coulton Davis, J. Colvin Randall, and "2 Mint Officials" was to stand behind the coin. Mason chided Maris: "it is rather strange our worthy friend the doctor, whose sagacity numismatically is unquestioned, should allow the Boston Boys to be the first to cast doubt upon the coin."² As a matter of history, the coin reappeared in Mason's November 17, 1869 sale. Crosby noted drily in the *Journal* "I see by the catalogue of the Haseltine Collection, that the New Jersey 1787 Horse Head Left is up again for the highest bidder." After dismissing the arguments put forth by Haseltine that the coin was genuine and questioning the ability of nineteenth century federal mint officials to authenticate a primitively struck eighteenth century coin, Crosby promised to write no more on the subject. 125 years later, we hear no more of this piece. We are certain Maris wished he had *never* heard of it.

A superficial review of the second edition of "Varieties of the Copper Issues of the United States Mint in the Year 1794" was published in the April, 1870 issue of the *Journal*. Were Maris to take any comfort in this recognition, we imagine he could not help but note that the page facing the review contained an extremely detailed and scientific update by Crosby to the study of the 1793s. In it he cites the assistance of William Fewsmith, the sole person named by Maris as providing assistance with the 1794 work. Once again Maris' work was overshadowed by Crosby, and this time with the help of his own close friend. With that April issue, control of the *Journal* passed from the neutral New York site to Boston, and the good doctor kept a decidedly low profile for five years.

²Mason's Stamp and Coin Collectors' Magazine, Volume III, page 123

Thus it should be no surprise that Crosby's next triumph, the completion of *The Early Coins of America*, was a bitter pill for Maris, who had been collecting the coins of New Jersey since 1867 with plans to write his own specialized work. He certainly did not enjoy seeing the great detail in that section, and he seized the opportunity to even the score by pointing out whatever flaws he imagined. His less than positive review and the production of the supplementary plate of unshared illustrations must have represented the venting of six years of pent up frustration.

Maris provided no text with his Woodburytype, which he offered for 50¢, and collectors were left to match the illustrations with Crosby's tables and descriptions. Modern numismatists would attribute them as follows.

- Row 1: 1786 Miller 1-A; 1787 Miller 6-L³; 1787 Miller 1.2-C
- Row 2: 1787 Miller 4-M³; 1787 Miller 13-D; 1788 Miller 9-E
- Row 3: 1788 Miller 5-B.2; Ryder 13 obv; Ryder 18; Maris 9 obv
- Row 4: Maris 26 obv; Maris 14-J; Maris 24-P; Maris 21 obv
- Row 5: Maris 55 obv; Maris 64-t; Maris 52 obv; Maris 63-q
- Row 6: Maris 40-b; Maris 56-n; Maris 48 obv; Maris 44 obv
- Row 7: Maris 31-L; Maris 38-Z; Maris 34 obv; Maris 74 obv
- Row 8: Maris 53-j; Maris 62-q; Maris 67-v

Further, Michael Hodder has posed that Maris may have taken little interest in the actual production of the plate and may have subcontracted it out. Whoever did the composition obviously struggled with the placement of coins around the large flan New Jersey pieces, and tracing circles are noticeable in the fifth and eighth rows. The connecting ligature for 63-q was never drawn in, and coins in the bottom row are noticeably distorted. The notice "WOODBURYTYPE PROCESS," appears to have been snipped out of a brochure leaving a meaningless "," at the end. And of course there is the glaring error of the Connecticut reverses. Hodder notes "It is a curious plate and one I would not want to take credit for if I had done it. Maris was too careful a cataloguer to have been satisfied with it."⁴

Maris, of course, continued his study of colonial and state coinage, and in 1881 issued his signature piece, *A Historic Sketch of the Coins of New Jersey with a Plate*. In stark contrast to his self-covered 19x11cm 1794 cent monographs, perhaps the most petite works in American numismatics, the size of his New Jersey book at

³The plate, as issued, depicts two 1787 Connecticut varieties with reverses transposed thus unintentionally creating fantasy mules Miller 6-L and Miller 4-M.

⁴Private correspondence

48x30cm elephant folio, certainly the tallest American work, draws attention to the chip its author must have carried. Unlike Crosby, Maris acknowledged no debts to collaborators. Certainly, though, he might have tipped his hat to his Boston rival from whom he borrowed the concept of numbering obverse dies, lettering the reverses, and identifying each variety as a combination (1-A, 45-e, etc). Not surprisingly, the *Journal* paid little attention to his effort, and no gratuitous book review was published. Rather only a three line editorial in January 1881 called attention to the book and did little more than note that a (paid) advertisement, designating Crosby as distributing agent in Boston (a final irony that SSC should profit financially from Maris' work), appeared on the issue's inside front cover. Whatever the reception was from his colleagues, Maris' work has remained the accepted standard for the state coinage of New Jersey for over a century giving his name today the recognition he perhaps felt he did not receive from his contemporaries.

We are indebted to Michal Hodder for his thoughts on the production of the plate and for checking our attributions, and to Dan Hamelberg for graciously loaning his Woodburytype plate, the reproduction of which was prepared under the auspices of Al Hoch. Those fortunate enough to possess one of the twenty or thirty survivors from Maris' announced printing of 100 will note the extraordinary fidelity in sharpness and color, look and feel. Numismatic aficionados have come to expect nothing less from the principal of Quarterman Publications.

CHARLES DAVIS

Wenham, Massachusetts
January 1994



WOODBURYTYPE PROCESS,

Reprinted 1994
Charles Davis